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You are set free

Jennifer Leigh Mitchell

Louisiana State University and Agricultural and Mechanical College, jen3652007@gmail.com

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YOU ARE SET FREE

A Thesis

Submitted to the Graduate Faculty of
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements of the degree of
Master of Music

in

The Department of Music

by
Jennifer L. Mitchell
B.M. Edu., Mississippi College
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To my Mom
who has been with me since the beginning
of my great adventure.

and, most importantly,

To the Great Healer
who spoke and continues to speak the powerful words
“You are set free,” to me.
I am forever thankful.

ACKNOWLEDGMENTS

I thank all of my composition teachers Dr. James Sclater, Dr. Benjamin Williams, and Dr. Dinos Constantinides. Without their valuable teaching, patience, persistence, and wisdom, I would not be where I am today. I thank Dr. Robert Peck and Dr. Blake Howe for graciously being on my committee and always being so helpful and understanding in the classes I took with them. I thank Dr. Louis Oswalt, who first encouraged me to begin composing, Mary Counts, who encouraged my earliest compositions, Dr. Craig Young, who programed my first large ensemble piece, and all the faculty of Mississippi College, who consistently believed in me. I am truly thankful. I thank my church family in Baton Rouge and the people of the Baptist Collegiate Ministry. Just when I wanted to give up and move back home, they stepped in and gave me the encouragement to keep going, reminding me of the spiritual family I have. My parents, siblings, and future husband stood by me despite long distances, consistently providing for me, constantly encouraging me and always believing in me. From the depths of my heart, thank you. Above all, I thank my Lord and Savior Jesus Christ. He is forever faithful, forever true, forever forgiving, and forever good. I need Him above all things. He has never failed me and He never will. Thank you, my sweet friend. I am eternally thankful.

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ABSTRACT

You Are Set Free is a four-movement orchestra work depicting the story of the disabled woman in Luke 13. The first movement is a picture of her inner conflict of hope and hopelessness she had as a disabled person during the time of Jesus. Her hope is represented in tonal melodies, while her hopelessness is represented in harsh harmonies. In the next movement, the woman's inner conflict continues. Hopelessness is represented by a twelve-tone row and hope is represented by a tonal melody drawn from movement one. The third movement encompasses the meeting of Jesus and the woman. Jesus is represented by a strong and beautiful melody and the woman's melody is accompanied by the harsh twelve-tone row. At the end of the movement, the two melodies meet and the woman is freed of her disability, her hopelessness, and her twelve-tone melody. The work continues directly into the final movement, which depicts the woman's joyful celebration.

INSTRUMENTATION

Piccolo (2nd Flute)
2 Flutes
2 Oboes
English Horn (2nd Oboe)
2 B-flat Clarinets
B-flat Bass Clarinet (2nd Clarinet)
2 Bassoons

4 Horn in F
2 C Trumpets
2 Trombones

Timpani

Percussion 1
Xylophone
Vibraphone

Percussion 2 (Two Players)
Snare Drum
Bass Drum
Wind Chimes
Suspended Cymbals

Percussion 3 (Two Players)
Slap Stick
Suspended Cymbal
Crash Cymbal
Chains
Triangle
Claves

Violin I
Violin II
Viola
Cello
String Bass

PROGRAM NOTES

You Are Set Free is a multi-movement work based on the Biblical story found in Luke 13:10-17. In the story a woman had a “disabling spirit for eighteen years,” keeping her bent over and unable to straighten herself. When Jesus saw the woman, he called her over, laid his hands on her, and said “Woman, you are set free.”

The first movement of the work is a depiction of the oppression she might have felt. During this time in Jewish culture, women were looked down upon and those with disabilities were outcasts. Many were considered unclean, and if a clean person touched them, the clean person would also become unclean. Thus, the woman was probably untouched for years because she was “unclean,” and in addition, like many people with disabilities during this time, she was probably forced to be a beggar. She was in a terrible situation and, as Jesus said, “bound by Satan” for eighteen very long and trying years. In the first movement this is presented by the harsh harmonies, heavy accompaniments, and the chains and slapstick found in the percussion.

Despite her situation she must have had some hope, because she was still trying. She could have simply given up and died, but she was still trying to live and she was still trying to go places, since Jesus found her in the synagogue. She must have had hope in God and in his people, or else she would have stayed away from the synagogue. She had no real reason to go there. Her hope is represented in the tonal melodies and brief glimpses of brightness found in the mist of darkness throughout the first movement.

The second movement shows the inner conflict the woman had with hope and hopelessness. Here hopelessness is represented by a twelve-tone melody and tone row. The tone row attempts to over take the brightness of the tonal melody brought from the first movement and the melody struggles to reach its true form, which includes a major sixth. Hope eventually reaches its true form in one last surge of effort, but is eventually taken over by hopelessness.

Just as the woman has given up all hope, Jesus enters into her life in the third movement. He is represented by a strong and attractive melody, while the completely hopeless woman can only present her melody with harsh twelve-tone accompaniment. Nevertheless, Jesus calls her to Him and His strength meets her hopelessness in the final section. Their melodies are combined and the harsh harmonies disappear.

The final movement is the woman’s celebration of her new found freedom. The movement is in rondo form and depicts the woman repeating her story over and over to various listeners. She is joyous and thankful, and she desires for everyone to know what Christ did for her.

I. Before

Jennifer L. Mitchell

Slowly with Drudgery ♩ = 60

Flute 1&2 *f* *a2*

Oboe 1&2 *f* *a2*

Clarinet in B \flat 1&2 *f*

Bassoon 1&2 *fp*

Horn in F 1&2 *f*

Horn in F 3&4 *f*

Trumpet in C 1&2 *f*

Trombone 1&2 *f*

Timpani *fp* *f* *fp*

Percussion 1 Xylophone *f*

Percussion 2 BD *f* SD *f* *f*³ Crash Cym *f*

Percussion 3 *f*

Violin I Div. *f*

Violin II Div. *f*

Viola *fp*

Cello *fp*

String Bass *fp*

12

Fl 1&2 *p* *mf* 1.

Ob 1&2 *p*

B♭ Cl 1&2 *p* *mf* 1.

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3 Chain (Shake for Duration Indicated) *mp*

Vln I Solo *mf*

Vln II

Vla

Vc

SB

18

Fl 1&2 *f* *accel.* *mp*

Ob 1&2 *mp* *f* *mp*

B♭ Cl 1&2 *f* *mp*

Bsn 1&2

Hn 1&2 *mf*

Hn 3&4 *mp*

C Tpt 1&2 *mp* *f*

Tbn 1&2 *mp* *f*

Timp *mp* *f*

Perc 1 *mp*

Perc 2 *SD* *mp* *f* *mp*
BD *p*

Perc 3 *Sus Cym* *pp*

Vln I *Tutti/Div.* *f* *mp*

Vln II *Div.* *mp* *f* *mp* *f*

Vla *f*

Vc *f*

SB *f*

22 Slightly Faster ♩ = 92

Fl 1&2 *f*

Ob 1&2 *f* 1.

B♭ Cl 1&2 *f*

Bsn 1&2 *f*

Hn 1&2 *f* 1. 3. *mf* 3.

Hn 3&4 *f* 3. *f*

C Tpt 1&2 1. 2. *f* 1. 3. *mf*

Tbn 1&2

Timp

Perc 1 *f* Vibraphone *p*

Perc 2 *fp* *fp* *fp* *ff*

Perc 3 *f* *ff* choke

Vln I *f* Unis. *p*

Vln II *fp* *fp* *fp* *fp* *fp*

Vla *fp* *fp* *fp* *fp* *fp*

Vc *fp* *fp* *fp* *fp* *fp*

SB *fp* *fp* *fp* *fp* *fp*

6

39

Fl
1&2

Ob
1&2

B♭ Cl
1&2

Bsn
1&2

Hn
1&2

Hn
3&4

C Tpt
1&2

Tbn
1&2

Timp

Perc 1

Perc 2

Perc 3

Vln I

Vln II

Vla

Vc

SB

mf

pp

Solo

Change bow at will

45 46

Fl 1&2 *mp* *f* *p* 1.

Ob 1&2

B♭ Cl 1&2 *mp* *f*

Bsn 1&2 *mp* *f* *p* 2.

Hn 1&2 *f*

Hn 3&4 *f* a2

C Tpt 1&2 *f*

Tbn 1&2 *f* *mf* 1. 2. 3.

Timp *f*

Perc 1 *p*

Perc 2 *mp* SD BD *f*

Perc 3

Vln I *mp* *f* Solo *p*

Vln II *mp* Div. *f*

Vla *f*

Vc *f* *mp*

SB *f* *mp*

10

55

Fl
1&2

f *mf*

Ob
1&2

f *mf*

B♭ Cl
1&2

f *mf*

Bsn
1&2

fp

Hn
1&2

f

Hn
3&4

f

C Tpt
1&2

f

Tbn
1&2

f

Timp

fp *f*

Perc 1

Xylophone
f *p*

Perc 2

Perc 3

Vln I

f

Vln II

f

Vla

Div.
f

Vc

fp *fp*

SB

fp *fp*

[illegible]

13

70

Fl 1&2 *mp* *f* *mf* *p*

Ob 1&2 *mp* *f* *mf*

B♭ Cl 1&2 *mp* *f* *mf*

Bsn 1&2 *mp* *f*

Hn 1&2 *mp* *f*

Hn 3&4 *mp* *f*

C Tpt 1&2 *mp* *f*

Tbn 1&2 *mp* *f*

Timp *mp* *f*

Perc 1 *mp* *f*

Perc 2 *mp* *f*

Perc 3 *p* *f*

Sus Cym

Vln I *mp* *f* *mf*

Vln II *mp* *f* *mf*

Vla *mp* *f* *mf*

Vc *mp* *f* *mp*

SB *f* *mp*

15

78

Fl 1&2 *mp*

Ob 1&2 *mp*

B♭ Cl 1&2 *mp*

Bsn 1&2

Hn 1&2 *mf* *mp*

Hn 3&4

C Tpt 1&2 *mf* *mp*

Tbn 1&2

Timp *p*

Perc 1

Perc 2 SD BD Slap Stick Sus Cym

Perc 3

Vln I

Vln II

Vla

Vc

SB

18

94 95

Fl 1&2 *mp* a2

Ob 1&2 *mp* 1. 2.

B♭ Cl 1&2 *mp* 1. 2.

Bsn 1&2

Hn 1&2 1. *mf*

Hn 3&4 *mf* 3.

C Tpt 1&2 *mf* a2

Tbn 1&2

Timp *mp*

Perc 1 *mf*

Perc 2 *mp* SD

Perc 3 Slap Stick

Vln I

Vln II *mp* Div.

Vla

Vc

SB

20

21

105 *rit.* **106** *a2* $\text{♩} = 72$

Fl 1&2 *f*

Ob 1&2 *f*

B♭ Cl 1&2 *f*

Bsn 1&2 *fp* *fp*

Hn 1&2 *f*

Hn 3&4 *f*

C Tpt 1&2 *f*

Tbn 1&2 *f*

Timp *fp* *fp*

Perc 1 *f* *f*

Perc 2 *f*

Perc 3 *f*

Vln I *Div.* *f*

Vln II *Div.* *f*

Vla *fp* *fp*

Vc *fp* *fp*

SB *fp* *fp*

109

Fl 1&2 *fp* *ff*

Ob 1&2 *fp* *ff*

B♭ Cl 1&2 *fp* *ff*

Bsn 1&2 *fp* *ff*

Hn 1&2 *fp* *ff*

Hn 3&4 *fp* *ff*

C Tpt 1&2 *fp* *ff*

Tbn 1&2 *fp* *ff*

Timp *fp* *ff*

Perc 1 *fp* *ff*

Perc 2 *fp* *ff*

Perc 3 *ff*

Vln I *fp* *ff*

Vln II *fp* *ff*

Vla *fp* *ff*

Vc *fp* *ff*

SB *fp* *ff*

II. Hopeful Hopelessness

Freely with expression (♩ = c. 72)

Flute 1&2

Oboe 1

English Horn (Oboe 2)

Clarinet in B \flat 1

Bass Clarinet (Clarinet 2)

Bassoon 1&2

Horn in F 1&2

Horn in F 3&4

Trumpet in C 1&2

Trombone 1&2

Percussion 1

Wind Chimes

Harp

Violin I

Violin II

Viola

Cello

String Bass

10

Fl 1&2 *mp* 1. *p* 2.

Ob 1 *mp*

E Hn (Ob 2) *p*

B♭ Cl 1 *p*

B Cl (Cl 2) *p*

Bsn 1&2 *p*

Hn 1&2

Hn 3&4

C Tpt 1&2 *mp*

Tbn 1&2

Perc 1

Hp

Vln I Solo *div.*

Vln II *p*

Vla *p*

Vc *p*

SB *p*

34

32

Fl 1&2 *mp* *mf* *mp*

Ob 1 *mp* *mf*

E Hn (Ob 2) *p* *mf* *mp* *p*

B♭ Cl 1 *p* *mf* *mp* *p*

B Cl (Cl 2) *mf* *mp*

Bsn 1&2 *mf* *mp*

Hn 1&2 *mf* Mute 2.

Hn 3&4 3. Mute *p* *mf*

C Tpt 1&2 Mute 1. 2.

Tbn 1&2 Mute *mf*

Perc 1 32 BD *p* *mf*

Hp *f*

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc *mp*

SB *mp*

39

Fl 1 & 2 *mf* 1. *mf* a2

Ob 1 *p* *mf*

E Hn (Ob 2) *mf* *mf*

B♭ Cl 1 *mf*

B Cl (Cl 2) *p*

Bsn 1 & 2 *p* a2

Hn 1 & 2 *mp* Open 1.

Hn 3 & 4

C Tpt 1 & 2 *mp* Open 1.

Tbn 1 & 2 *mp* Open 1.

Perc 1

Hp

Vln I *mp* *mf*

Vln II *p* *mp* *mf*

Vla *p* *mf*

Vc *p* *mf*

SB *p*

46

Fl 1 & 2 *f* *mf*

Ob 1 *f*

E Hn (Ob 2) *f*

B♭ Cl 1 *f*

B Cl (Cl 2) *f*

Bsn 1 & 2 *f*

Hn 1 & 2 *mf* *a2* *mp* *1.*

Hn 3 & 4 *mf* *a2* *3.* *mp*

C Tpt 1 & 2 *mf*

Tbn 1 & 2 *mf* *f* *1.*

Perc 1 *pp* *f* *Sus. Cymbal*

Hp *mp* *f*

Vln I *f*

Vln II *f*

Vla *f*

Vc *f* *pizz.* *mf*

SB *f* *pizz.* *mf*

53

Fl 1 & 2

Ob 1

E Hn
(Ob 2)

B♭ Cl 1

B Cl
(Cl 2)

Bsn 1 & 2

Hn 1 & 2

Hn 3 & 4

C Tpt 1 & 2

Tbn 1 & 2

Perc 1

Hp

Vln I

Vln II

Vla

Vc

SB

f

f

mp

mp

mp

f

f

mp

mf

mp

mp

mf

mf

mf

arco

arco

arco

pizz.

63 71

Fl 1 & 2

Ob 1

E Hn
(Ob 2)

B♭ Cl 1

B Cl
(Cl 2)

Bsn 1 & 2

Hn 1 & 2

Hn 3 & 4

C Tpt 1 & 2

Tbn 1 & 2

Perc 1

Hp

Vln I

Vln II

Vla

Vc

SB

ff

ff

f

mf

f

f

p

f

1.
p

ff

ff

f

mp

f

mp

SD

mp

f

p

mp

f

f

f

f

f

72

Fl 1 & 2 *p* 1.

Ob 1 *p* *mp*

E Hn (Ob 2) *mp* 3.

B♭ Cl 1 *p* *mp*

B Cl (Cl 2)

Bsn 1 & 2 2.

Hn 1 & 2

Hn 3 & 4

C Tpt 1 & 2 1. *mp*

Tbn 1 & 2 1. *mp*

Perc 1 72

Hp 72 *mp*

Vln I Solo *mp* 3. Tutti

Vln II *mp*

Vla *mf*

Vc *p*

SB *p*

35

86

Fl 1 & 2

Ob 1

E Hn
(Ob 2)

B♭ Cl 1

B Cl
(Cl 2)

Bsn 1 & 2

Hn 1 & 2

Hn 3 & 4

C Tpt 1 & 2

Tbn 1 & 2
mf

Perc 1
f

Hp

Vln I
mf div.

Vln II

Vla

Vc

SB

92

Fl 1 & 2 *mf* *f* *f*

Ob 1 *mf* *f* *f*

E Hn (Ob 2) *p* *f* *f*

B♭ Cl 1 *mf* *f* *f*

B Cl (Cl 2) *p* *f* *f*

Bsn 1 & 2 *p* *f* *f*

Hn 1 & 2 *mp* *f*

Hn 3 & 4 *mp* *f*

C Tpt 1 & 2 *mf* *f* *mp* *f*

Tbn 1 & 2 *f* *f*

Perc 1 *pp* *f* *p* *f*

Hp *p* *f* *mf* *f*

Vln I *mf* *f* *f*

Vln II *mf* *f* *f*

Vla *p* *f* *f*

Vc *p* *f* *f*

SB *p* *f* *f*

Sus Cym

8va

97

Fl 1 & 2

Ob 1

E Hn
(Ob 2)

B♭ Cl 1

B Cl
(Cl 2)

Bsn 1 & 2

Hn 1 & 2

Hn 3 & 4

C Tpt 1 & 2

Tbn 1 & 2

Perc 1

SD

Hp

Vln I

Vln II

Vla

Vc

SB

Breathe as needed

mf

ff

104

114

Fl 1&2 *mp* *rit.*

Ob 1 *mp*

E Hn (Ob 2)

B♭ Cl 1 *mp*

B Cl (Cl 2)

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2 *p*

Tbn 1&2

Perc 1 *p* Wind Chimes

Hp *p*

Vln I

Vln II

Vla

Vc

SB

III. Strength Meets Hopeless

Cadenza c. $\text{♩} = 140$

Flute 1&2

Oboe 1&2

Clarinet in B \flat 1&2

Bassoon 1&2

Horn in F 1&2

Horn in F 3&4

Trumpet in C 1&2

Trombone 1&2

Timpani

Percussion 1

Percussion 2

Percussion 3

Violin I

Violin II

Viola

Cello

String Bass

1.

p

42

rit.

17 Confidently with joy ♩ = 140

13

Fl 1&2

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc.

S.B.

mf

f

mp

f

mp

f

mp

f

mp

f

mp

24

Fl 1&2

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc.

S.B.

mp *mf*

34 44

Fl 1&2

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc.

S.B.

mf *f* *mp* *f* *mp* *f* *mp* *f* *mp*

45

Fl 1&2 *p*

Ob 1&2 *p*

B♭ Cl 1&2 *p*

Bsn 1&2

Hn 1&2

Hn 3&4 *mf* 3.

C Tpt 1&2

Tbn 1&2 *mf* 1. *mf*

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc. *mp*

S.B.

Detailed description of the musical score for page 46, measures 45-54:

- Measures 45-54:** The score consists of 10 measures. Measures 45-50 are marked with a rehearsal mark '45' at the beginning. Measures 51-54 are marked with a rehearsal mark '46' at the beginning.
- Flutes 1&2:** Play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The dynamic is *p*.
- Oboes 1&2:** Play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The dynamic is *p*.
- B♭ Clarinets 1&2:** Play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The dynamic is *p*.
- Bassoon 1&2:** Play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Horns 1&2:** Play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Horns 3&4:** Play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The dynamic is *mf*.
- Trumpets 1&2:** Play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Trombones 1&2:** Play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The dynamic is *mf*.
- Timpani:** Play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Percussion 1, 2, and 3:** Play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Violins I and II:** Play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Viola:** Play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.
- Violoncello:** Play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The dynamic is *mp*.
- Double Bass:** Play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5.

62

Fl 1&2 *f ff* *ff*

Ob 1&2 *f ff* *ff*

B♭ Cl 1&2 *f ff* *ff*

Bsn 1&2 *fp* *fp*

Hn 1&2 *f ff* *ff*

Hn 3&4 *f ff* *ff*

C Tpt 1&2 *f ff* *ff*

Tbn 1&2 *f ff* *ff*

Timp *fp* *f* *fp*

Perc 1 *f ff* *ff*

Perc 2 *f* *mp* *f*

Perc 3 *p* *f*

Vln. I *f ff* *ff*

Vln. II *f ff* *ff*

Vla. *fp* *fp*

Vc. *fp* *fp*

S.B. *fp* *fp*

[illegible]

88

84

Fl 1&2

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

84

Timp

Perc 1

84

Perc 2

Perc 3

84

Vln. I

Vln. II

Vla.

Vc.

S.B.

p

p

mp

mp

p

Tutti

94

Fl 1&2

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc.

S.B.

mp

Div.

102

Fl 1&2 *mp* *f* 1.

Ob 1&2 *f*

B♭ Cl 1&2 *f*

Bsn 1&2 *f*

Hn 1&2 *mp* *f*

Hn 3&4 *mp* *f*

C Tpt 1&2 *mp* *f*

Tbn 1&2 *f*

Timp

Perc 1 *mp* *f*

Perc 2 SD *mp* *f*

Perc 3

Vln. I *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *f*

S.B. *f*

109

Fl 1&2 *mf*

Ob 1&2 *mp* 1. *mf*

B♭ Cl 1&2 *mp* 1.

Bsn 1&2 *mp* 1.

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

S.B. *p*

118

Fl 1&2

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc.

S.B.

mf

mp

129

Fl 1&2 *f* *mp*

Ob 1&2 *f* *mf*

B♭ Cl 1&2 *f* *mp*

Bsn 1&2 *f* *p*

Hn 1&2 1. *mp*

Hn 3&4 3. *mp*

C Tpt 1&2

Tbn 1&2

Timp

Perc 1 Xylophone *mp*

Perc 2

Perc 3

Vln. I *f* *pizz.* *mp*

Vln. II *f* *pizz.* *mp*

Vla. *f* *pizz.* *mp*

Vc. *f* *pizz.* *mp*

S.B. *f* *pizz.* *mp*

136 140

Fl 1&2 *mf*

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2 *p*

Hn 3&4 *p*

C Tpt 1&2 *f* 1. *f* 2.

Tbn 1&2 *p*

Timp

Perc 1 *mf*

Perc 2 *p* SD BD

Perc 3

Vln. I *mf* arco

Vln. II *mf* arco

Vla. *mf* arco

Vc. *mf* arco

S.B. arco

151

146

Fl 1&2

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc.

S.B.

mf

mp

a2

156 161

Fl 1&2 *mp* *f* *ff* ^{a2}

Ob 1&2 *mf* *f* *ff*

B♭ Cl 1&2 *f* *ff*

Bsn 1&2 *f* *ffp*

Hn 1&2 *f*

Hn 3&4 *f*

C Tpt 1&2 ^{a2} *f*

Tbn 1&2 *f*

Timp *f* *ffp*

Perc 1 *f* *ff*

Perc 2 *f* *ff*

Perc 3 *p* *ff* *Sus Cym*

Vln. I *f* *ff*

Vln. II *f* *ff* *Div.*

Vla. *f* *ffp*

Vc. *f* *ffp*

S.B. *f* *ffp*

162 171

Fl 1&2 *ff* *ff*

Ob 1&2 *ff* *ff*

B♭ Cl 1&2 *ff*

Bsn 1&2 *fp* *f* *fp*

Hn 1&2 *ff* *ff*

Hn 3&4 *ff* *ff*

C Tpt 1&2 *ff* *ff*

Tbn 1&2 *ff* *ff*

Timp *fp* *fp*

Perc 1 *ff*

Perc 2 *mp* *f* *f*

Perc 3 *p* *f* *p* *f*

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vla. *fp* *f* *fp*

Vc. *fp* *f* *fp*

S.B. *fp* *f* *fp*

172

Fl 1&2 *mf*

Ob 1&2 *mf*

B♭ Cl 1&2 *ff* *mf*

Bsn 1&2

Hn 1&2 1. *mp*

Hn 3&4

C Tpt 1&2

Tbn 1&2

172

Timp *pp*

Perc 1

172

Perc 2

Perc 3

172

Vln. I

Vln. II

Vla. *p*

Vc. *p*

S.B. *p*

180

Fl 1 & 2

Ob 1 & 2

B♭ Cl 1 & 2

Bsn 1 & 2

Hn 1 & 2

Hn 3 & 4

C Tpt 1 & 2

Tbn 1 & 2

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc.

S.B.

mf

mp

1.

1.

1.

3.

189

Fl 1&2

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc.

S.B.

p

mp

Unis.

197 204

Fl 1&2 *mf*

Ob 1&2 *p*

B♭ Cl 1&2 *mf*

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc.

S.B.

206

Fl 1&2

Ob
1&2

B♭ Cl 1&2

Bsn
1&2

Hn 1&2

Hn
3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc.

S.B.

1.

mp

3.

mp

mf

216

221

Fl 1&2

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc.

S.B.

mf

p

mp

SD

p

mf

mp

p

p

66

231

Fl 1&2

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc.

S.B.

cresc.

p

p

236

Fl 1&2

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

239

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc.

S.B.

242 249

Fl 1&2

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc.

S.B.

p

mp

Solo

Attacca

251

Fl 1&2

Ob 1&2

B \flat Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln. I

Vln. II

Vla.

Vc.

S.B.

Attacca

IV. Celebration

Bright, joyful, fast $\text{♩} = 140$

Flute 1 *f*

Piccolo (Flute 2) *f*

Oboe 1&2 *f*

Clarinet in B \flat 1&2 *f*

Bassoon 1&2 *f*

Horn in F 1&2 *f*

Horn in F 3&4 *f*

Trumpet in C 1&2 *f*

Trombone 1&2 *f*

Timpani *f*

Percussion 1 *f*

Percussion 2 *f*

Percussion 3 *ff*

Violin I *f*

Violin II *f*

Viola *f*

Cello *f*

String Bass *f*

273

Fl 1

Picc (Fl 2)

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln I

Vln II

Vla

Vc

S.B.

f

pp

f

73

296

Fl 1

Picc (Fl 2)

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln I

Vln II

Vla

Vc

S.B.

p

mp

p

mp

p

p

1.

2.

3.

75

303

Fl 1

Picc (Fl 2)

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2 1. *mf*

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln I

Vln II

Vla

Vc

S.B.

309

Fl 1

Picc (Fl 2)

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln I

Vln II

Vla

Vc

S.B.

mp

mf

315 318

Fl 1 *p*

Picc (Fl 2) *p* Flute

Ob 1&2 *p* 1. 2.

B♭ Cl 1&2 *f* *p*

Bsn 1&2 *f* *p*

Hn 1&2 *f* *p*

Hn 3&4 *mf* *f* *p*

C Tpt 1&2

Tbn 1&2 1. *mp* #2

Timp

Perc 1

Perc 2

Perc 3

Vln I *f*

Vln II *f*

Vla *mf* *f* *p*

Vc *f* *p*

S.B. *f* *p*

79

329

F1 1 *f*

Picc (F1 2) *f*

Ob 1&2 *f*

B♭ Cl 1&2 *f*

Bsn 1&2 *f*

Hn 1&2 *f*

Hn 3&4 *f*

C Tpt 1&2 *f*

Tbn 1&2 *f*

Timp *f*

Perc 1

Perc 2 *f*

Perc 3

Vln I *mp* pizz.

Vln II *mp* pizz.

Vla *f* *mp* pizz.

Vc *f* *mp* pizz.

S.B. *f*

[illegible]

345

Fl 1

Picc
(Fl 2)

Ob
1&2

B♭ Cl
1&2

Bsn
1&2

Hn
1&2

Hn
3&4

C Tpt
1&2

Tbn
1&2

Timp

Perc 1

Perc 2

Perc 3

Vln I

Vln II

Vla

Vc

S.B.

Piccolo

mf

352

Fl 1

Picc (Fl 2)

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln I

Vln II

Vla

Vc

S.B.

359

Fl 1

Picc (Fl 2)

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln I

Vln II

Vla

Vc

S.B.

Detailed description of the musical score: The score is for measures 359 through 366.
 - **Flute 1:** Rested in all measures.
 - **Piccolo (Flute 2):** Measures 359-360: eighth-note runs. Measure 361: quarter notes. Measure 362: quarter notes. Measure 363: half note. Measure 364: eighth-note runs. Measures 365-366: eighth-note runs.
 - **Oboe 1&2:** Rested in all measures.
 - **B♭ Clarinet 1&2:** Measures 359-360: eighth-note runs. Measure 361: quarter notes. Measure 362: quarter notes. Measure 363: half note. Measure 364: eighth-note runs. Measures 365-366: eighth-note runs.
 - **Bassoon 1&2:** Rested in all measures.
 - **Horn 1&2:** Rested in all measures.
 - **Horn 3&4:** Rested in all measures.
 - **C Trumpet 1&2:** Measures 359-360: eighth-note runs. Measure 361: quarter notes. Measure 362: quarter notes. Measure 363: half note. Measure 364: eighth-note runs. Measures 365-366: eighth-note runs.
 - **Trombone 1&2:** Rested in all measures.
 - **Timpani:** Rested in all measures.
 - **Percussion 1:** Rested in all measures.
 - **Percussion 2:** Rested in all measures.
 - **Percussion 3:** Measures 359-366: eighth-note runs.
 - **Violin I:** Measures 359-366: eighth-note runs.
 - **Violin II:** Measures 359-366: eighth-note runs.
 - **Viola:** Measures 359-366: eighth-note runs.
 - **Violoncello:** Measures 359-366: eighth-note runs.
 - **Double Bass:** Measures 359-366: eighth-note runs.

85

[illegible]

382

Fl 1

Picc (Fl 2)

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln I

Vln II

Vla

Vc

S.B.

mp

1.

389

Fl 1

Picc (Fl 2)

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

389

Tim

Perc 1

389

Perc 2

Perc 3

389

Vln I

Vln II

Vla

Vc

S.B.

Detailed description of the musical score: The score is arranged in three systems. The first system contains Fl 1, Picc (Fl 2), Ob 1&2, B♭ Cl 1&2, and Bsn 1&2. The second system contains Hn 1&2, Hn 3&4, C Tpt 1&2, and Tbn 1&2. The third system contains Tim, Perc 1, Perc 2, Perc 3, Vln I, Vln II, Vla, Vc, and S.B. Measure 389 is the first measure of the system. Fl 1 has a half rest. Picc (Fl 2) has a half rest. Ob 1&2 has a half note G4. B♭ Cl 1&2 has a half note G4. Bsn 1&2 has a half rest. Hn 1&2 has a half rest. Hn 3&4 has a half rest. C Tpt 1&2 has a half rest. Tbn 1&2 has a half rest. Tim has a half rest. Perc 1 has a half note G4. Perc 2 has a half rest. Perc 3 has a half rest. Vln I has a half note G4. Vln II has a half note G4. Vla has a half note G4. Vc has a half note G4. S.B. has a half note G4. Measure 390: Fl 1 has a half rest. Picc (Fl 2) has a half note G4. Ob 1&2 has a half note G4. B♭ Cl 1&2 has a half note G4. Bsn 1&2 has a half rest. Hn 1&2 has a half rest. Hn 3&4 has a half rest. C Tpt 1&2 has a half rest. Tbn 1&2 has a half rest. Tim has a half rest. Perc 1 has a half note G4. Perc 2 has a half rest. Perc 3 has a half rest. Vln I has a half note G4. Vln II has a half note G4. Vla has a half note G4. Vc has a half note G4. S.B. has a half note G4. Measure 391: Fl 1 has a half rest. Picc (Fl 2) has a half note G4. Ob 1&2 has a half note G4. B♭ Cl 1&2 has a half note G4. Bsn 1&2 has a half rest. Hn 1&2 has a half rest. Hn 3&4 has a half rest. C Tpt 1&2 has a half rest. Tbn 1&2 has a half rest. Tim has a half rest. Perc 1 has a half note G4. Perc 2 has a half rest. Perc 3 has a half rest. Vln I has a half note G4. Vln II has a half note G4. Vla has a half note G4. Vc has a half note G4. S.B. has a half note G4. Measure 392: Fl 1 has a half rest. Picc (Fl 2) has a half note G4. Ob 1&2 has a half note G4. B♭ Cl 1&2 has a half note G4. Bsn 1&2 has a half rest. Hn 1&2 has a half rest. Hn 3&4 has a half rest. C Tpt 1&2 has a half rest. Tbn 1&2 has a half rest. Tim has a half rest. Perc 1 has a half note G4. Perc 2 has a half rest. Perc 3 has a half rest. Vln I has a half note G4. Vln II has a half note G4. Vla has a half note G4. Vc has a half note G4. S.B. has a half note G4. Measure 393: Fl 1 has a half rest. Picc (Fl 2) has a half note G4. Ob 1&2 has a half note G4. B♭ Cl 1&2 has a half note G4. Bsn 1&2 has a half rest. Hn 1&2 has a half rest. Hn 3&4 has a half rest. C Tpt 1&2 has a half rest. Tbn 1&2 has a half rest. Tim has a half rest. Perc 1 has a half note G4. Perc 2 has a half rest. Perc 3 has a half rest. Vln I has a half note G4. Vln II has a half note G4. Vla has a half note G4. Vc has a half note G4. S.B. has a half note G4. Measure 394: Fl 1 has a half rest. Picc (Fl 2) has a half note G4. Ob 1&2 has a half note G4. B♭ Cl 1&2 has a half note G4. Bsn 1&2 has a half rest. Hn 1&2 has a half rest. Hn 3&4 has a half rest. C Tpt 1&2 has a half rest. Tbn 1&2 has a half rest. Tim has a half rest. Perc 1 has a half note G4. Perc 2 has a half rest. Perc 3 has a half rest. Vln I has a half note G4. Vln II has a half note G4. Vla has a half note G4. Vc has a half note G4. S.B. has a half note G4.

395 **396**

Fl 1

Picc (Fl 2)

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln I

Vln II

Vla

Vc

S.B.

mp

pp

Triangle

404

Fl 1

Picc (Fl 2)

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln I

Vln II

Vla

Vc

S.B.

1.

mp

p

412

Fl 1

Picc (Fl 2)

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln I

Vln II

Vla

Vc

S.B.

mf

mf

mf

mp

mp

mp

mp

p

418

Fl 1

Picc (Fl 2)

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Claves

Vln I

Vln II

Vla

Vc

S.B.

mf

mf

mf

mf

mp

a2

424

Fl 1

Picc (Fl 2)

Ob
1&2

B♭ Cl
1&2

Bsn
1&2

Hr
1&2

Hr
3&4

C Tpt
1&2

Tbn
1&2

Timp

Perc 1

Xylophone

mf

Perc 2

mp

Perc 3

Vln I

Vln II

Vla

Vc

S.B.

94

436 438

Fl 1 *mf*

Picc (Fl 2) *mf*

Ob 1&2 *mf*

B♭ Cl 1&2 *mf*

Bsn 1&2 *mf*

Hn 1&2 *mp*

Hn 3&4 *mp*

C Tpt 1&2 *mp*

Tbn 1&2 *mp*

Timp *mp*

Perc 1 *mp*

Perc 2 *mp*

Perc 3 Triangle *mf*

Vln I *f*

Vln II *f*

Vla *f*

Vc *f*

S.B. *f*

443

Fl 1

Picc (Fl 2)

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln I

Vln II

Vla

Vc

S.B.

443

444

445

446

447

449

Fl 1

Picc (Fl 2)

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln I

Vln II

Vla

Vc

S.B.

mp

1.

p

[illegible]

469

Fl 1

Picc (Fl 2)

Ob 1&2

B♭ Cl 1&2

Bsn 1&2

Hn 1&2

Hn 3&4

C Tpt 1&2

Tbn 1&2

Timp

Perc 1

Perc 2

Perc 3

Vln I

Vln II

Vla

Vc

S.B.

REFERENCE

Luke 13:10-17. *The Holy Bible: English Standard Version*. Wheaton: Crossway Publishing, 2001.

VITA

Jennifer L. Mitchell is currently a graduate student at Louisiana State University and a student of Dr. Dinos Constantinides. She holds a Bachelor of Music Education from Mississippi College where she studied composition with Dr. James Sclater and Dr. Benjamin Williams. In 2011 she was awarded the Theodore Pressor Scholarship, and in 2009 the Henry Bellman Award for composition. Her works have been performed by the Mississippi Symphony Orchestra, Mississippi College Symphonic Winds, Louisiana Sinfonietta, and many musicians across the Louisiana and Mississippi area.